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Students of Bryn Mawr College

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The College News

VOL. XVIII, No. 12

WAYNE AND BRYN MAWR, PA., WEDNESDAY, FEBRUARY 17, 1937

Price, 10 Cents

Dr. Panofsky Speaks on Medieval Classicism

Denies Antique Culture Died Out in Middle Ages Persisted in Different Form

RENAISSANCE ADDS LIFE

Classical Mythology in the Middle Ages and the Renaissance was the subject on which Dr. Edwin Panofsky spoke last Wednesday night in the Common Room of Goodhart. As Mr. Warburg said, in his able introduction, in Germany the concluding argument on all questions concerning art is what Dr. Panofsky has to say upon the subject. In his stimulating lecture the college heard what he had to say on the vulgarization of classical art in the Middle Ages and the Renaissance. The popular conception that classical culture and particularly classical art sank in the Middle Ages and revived in the Renaissance, is wrong. It persisted particularly after Charlemagne, who started a revival of antiquity in almost every cultural field. The form in which it survived was utterly different from our present idea of antiquity, which only came with the Renaissance.

Medieval works of art which do not invest classical forms with new meaning, but which are meant to be a visualization of the classical idea itself, show best its continuation. Where the classical is handed down directly from classical images, it is called the representational tradition; where it is evolved as the illustration of a literary text describing it, the literary tradition.

The representational tradition developed through astronomical and astrological pictures. The primitive orientals identified certain constellations with mythological heroes and divinities, and the Greeks went on from this to invest every natural phenomenon with a mythical meaning.

In the Carolingian Renovation illuminators copied the antique mythological picture-books which had been taken from gradual associations and development of mythological heroes with astronomy. In the High Middle Ages classical form and classical subjects were separated as artists developed a new and independent manner of viewing things. They transformed the antique prototypes, so that they became unrecognizable and the representational tradition of mythological figures became decomposed. Arabian types were assimilated, which meant an absorption of knowledge which was classical with respect to subject and methods, but hidden within non-classical images, with Arabian names.

The literary tradition is followed in Medieval representations by planet-gods, which were believed to rule and guide every man's life. The Arabians represented those in synoptical tables called "planet's-children pictures." (Continued on Page Three)

Curriculum Committee Members

At a meeting of the Undergraduate Curriculum Committee, February 11, three freshmen were appointed to represent the interests of 1935 on the Committee—Sarah Flandera, Barbara Lewis, Nancy Robinson.

The committee decided that during the second semester it would try to collect student opinion about possible new courses and changes in existing courses. Anyone with definite ideas on this subject should try to see a member of the Committee as soon as possible.

HARRIET MOORE,
Chairman of Curriculum Committee.

Business Board Tryouts

THE COLLEGE NEWS announces annual tryouts for the Business Board. Two places are open. The position is remunerative and a useful and enjoyable experience. Will those interested see M. Atmore, 54 Denbigh, any afternoon but Friday, from 1.30 to 2?

New Entrance Examination System Planned for B. M.

In chapel last Tuesday Miss Park spoke on the new entrance examination system, under which Bryn Mawr will admit students on either Plan A or Plan B examinations. The old Plan, Plan A, requiring an examination in every subject, served to hold a certain quantitative standard for entrance into college classes. In 1911 Harvard instituted the New Plan, which required only one set of examinations covering four subjects, which, within limits, the students could choose for themselves. These examinations were accompanied by a very full school record, a detailed statement by the head of the school, and, of late years, the Scholastic Aptitude Tests. All of the data thus gained was correlated and used to form a picture of the prospective student. In 1919, a large majority of the women's colleges went over to this plan. Vassar admits students under no other system today, having completely dropped Plan A. Bryn Mawr is the last college requiring entrance examinations to consent to the New Plan. And even now students will be admitted under both plans. Miss Park pointed out the advantage of the Old Plan, which defined very neatly the amount of work required for admission to the college class. The comprehensive examination, while more vague in this respect, serves above all as a test of how the student can handle examinations. Although the college is reluctant to lose the advantage of the old system, the modern idea of education favors the more comprehensive and personal system and Bryn Mawr is falling in with the trend of the times.

Cornelia Drake '33 Chosen May Queen by College Vote

The final elections for May Queen took place Tuesday afternoon and resulted in the election of Cornelia Drake. Miss Drake is a member of the Class of 1933 and a resident of Merion Hall. Prepared by the Shipley School, she was active in dramatics there and has worked often under the direction of Mr. King. Plays in her repertoire include "Twelfth Night," "Joan of Arc," and the "Green Stocking." Her only appearance on the Bryn Mawr stage was in the Freshman Show, where she had a small singing part. We have been able to gather the following statistics on Miss Drake's physical qualifications for the May Queen; she is five feet six inches tall, weighs one hundred and eleven pounds (having just gained ten pounds), is anaemic, has always been a blonde, and sports twenty-four inches of the all-important hair. Recent alumnae will be interested to know that Miss Drake is the sister of Mary Drake, 1931, who was very active in dramatics here. The NEWS adds its best wishes and congratulations to those of the college.

B. M. Basketball Teams Win Two Victories Over Ursinus

On Saturday, February 13, Bryn Mawr registered a double victory over Ursinus. The varsity game was characterized by a good deal of rough playing, and the constant fouls slowed up the game. Bryn Mawr played an excellent game during the first quarter, but after that the team seemed to lose its co-ordination and precision. The final quarter saw a tired varsity determinedly defending the lead piled up in the first period.

The second-team game was a good deal rougher and correspondingly more muddled and slipshod. Due to several players being banished from the game on fouls, the lineup had to be shifted, and a somewhat poorly played game was the unfortunate result. It is distinctly unfortunate that Bryn Mawr teams allow the roughness of their opponents spoil their game and reduce basketball to something of a refined free-for-all. (Continued on Page Four)

Marriage Statistics Postponed

THE NEWS regrets extremely that it was unable to complete the tabulation of the statistics on the marriage questionnaire for this issue. Any analysis published this week would necessarily have been an inconclusive statement.

A full analysis of the results will be printed in the issue of February 24. A general survey of the college replies and detailed comparisons of classes and hall opinions will be included.

Dr. Lake Discusses Paul's Contemporaries

Christian Position Paul First Persecuted Then Upheld is Explained

EXPERIENCES MYSTICAL

On Monday evening Dr. Kirsopp Lake gave the second of the Flexner lectures entitled "Paul's Contemporaries." In the Jerusalem which Paul knew the dominant Jews were the Priests and the Sadducees, while the Pharisees, rigid upholders of the law, formed the party to which Paul belonged. "If any of us knew what truth is, there would be a great deal to say for persecution," went on Dr. Lake, "but Paul felt it his duty to persecute Christians because they were saying things that he felt to be untrue. Even today, however, I think we feel that there is a great deal to be said for toleration. The best way to answer a fool is to let him talk." The doubtful thing which must be explained on reading the Bible is what the exact position was that Paul first persecuted and later upheld.

We are quite sure of two points of the position: that Jesus was the Son of God and that He would judge the world on the Day of Judgment rapidly approaching. After his vision Paul was persuaded that the Christians were right.

The question now arises, why were some of the Christians persecuted and others not? The twelve apostles got off very lightly, while Stephen was stoned. This must have been the result of some difference in their teaching and may be connected with the difference between the liberal and the orthodox Jews of the time in Palestine. Stephen represents the dispersion, while Peter and the twelve represent the views of Palestine. Paul had the choice of living outside Jerusalem or not living at all.

Paul's strategy as a missionary was perhaps not the most tactful. His first step upon reaching a town was to go to the synagogue, where he would find a fringe of Greeks wondering whether to be persuaded to become Jews or not. Paul told them to join the Church instead and their place in the future world would be secure. Consequently, the Synagogue felt bitter and intensely hated Paul for attacking their converts away from their very door. It was only the steady policy of Rome under the tradition of Augustus that saved him. Take, for instance, two places where Paul had a great deal of trouble—Corinth and Rome.

It is difficult in the writings of the (Continued on Page Four)

Editorial Board Tryouts

The annual tryouts for the Editorial Board of The College News will begin this week. Four people will be taken on as reporters. Candidates are asked to come to the College News room in Goodhart Hall at 5.30 on Thursday, February 18, in order that the requirements may be explained. The positions are open to members of the Freshman, Sophomore and Junior classes.

Mrs. Barnes Tells Woman Author's Point of View

On Thursday, Feb. 11, Margaret Ayer Barnes, author of "Years of Grace" and "Westward Passage," besides a number of plays and short stories, told the story of her career "Behind the Typewriter." Five years ago Mrs. Barnes had no idea of writing. In 1925, during a long period of convalescence from an automobile accident in France, she wrote some short stories as amusement, but at first with no thought of selling them. A friend suggested trying to sell them and Mrs. Barnes was frankly surprised at the outcome. In the five years since this beginning she has written ten short stories, three plays, and two novels. The business end of writing takes up an unimaginable amount of time and it is a great deal for the mother of three children to have accomplished.

The world does not think a great woman can also be a good mother, and the sons of great men are proverbially of no account. All of which Mrs. Barnes says means nothing, because a child amounts to what he has in him, and nothing provides him with a better background than to have his parents doing something of worth while interest. From the author's point of view, an "atmosphere of pleasant domestic confusion is the very best atmosphere in which to write." Nothing can teach one so much about humanity as the presence of one's family, for they are usually very outspoken. Women, writing differently from men, with their keener eye for feminine detail, find their most fertile field in the family novel. In "A Room of One's Own" Virginia Woolf brings out this point of view. (Continued on Page Two)

Our Religion Should Be Challenge to Intelligence

In chapel last Sunday night the Rev. Remson Ogilby, President of Trinity College, Hartford, Conn., delivered the address on the "Relation of Intelligence to the Consideration of Religion." He has, he declared, often pointed out to his students how greatly they differ from the students of the old University of Paris; how different is "The Saturday Evening Post" from "La Chanson de Roland," or Rudolph Valentino from Abelard. Too many things in our heritage tend to minimize intelligence, for instance, the Victorian novel, in which anyone possessing the least degree of intelligence, like Becky Sharpe, is seen as a disagreeable character. Today W. J. Locke is the only novelist whose heroes are intellectual human beings. Instead of "Vanity Fair" and its kind, we should read Browning, who realized that wisdom and goodness are dependent on each other, and "Hamlet," an intellectual man faced with a problem requiring action.

The gradual elaboration of the original Bible stories shows how great an intellectual interest religion inspired in the ancients. Is our religion today the same challenge to the intelligence, or is it merely a state of acquiescence? When we argue about religion, have our words any background of wisdom, or at least of learning? This is not meant to imply that religion should be a cold examination of facts, but rather that it should appeal actively to our intelligence and not linger on as a tradition blindly accepted merely because it has been passed on to us. Lent is ridiculous today because in so many years of unquestioning acceptance its meaning has been forgotten. What was once a memorial of the greatest spiritual struggle which any man has ever undergone, is now degraded to a bit of perfunctory, unthinking physical self-denial. If we wish to remember the solemn days for which Lent stands, the best we can do is to impose on ourselves some mental discipline; for "the first, and great commandment" of Jesus says: "Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind."

Freshman Show Reveals Phoenix Class Animal

Performance is Ably Executed With Good Dancing, Music and Staging

BETTY LORD WAS STAR

The Freshman Show last Saturday night, dedicated by the Class of 1935, to their sister Class of 1933, was called "Wrong Again," in challenge to the routed Sophomores who really were wrong again. The class animal is a phoenix. It was the passionate conviction of the snoopers on the case that the animal was an African buffalo, known as an emu, but secrecy and an original tune baffled them and there was no parody to the animal song.

As a proper environment for the phoenix, the Freshman Show chose the pyramids of Egypt. The plot centered around an expeditionary force from the Bronx Zoo in search of a sacred animal supposed to be hidden in the pyramids. The love interest was sustained by the young daughter of the leader, who thought "the path with jtht too beecoutiful" and her devoted swain who had to pose as a mummy to make an impression on his lady fair.

The laurels of the performance go to Miss Lord, the lipping and languishing heroine. Her collapsible parasol was a highlight of the evening. Out of a rather feeble set of lines she made a marvelous musical comedy ingenue. Her mixture of the comic and the romantic was delightful, and she moved and spoke with an ease and naturalness which few of her less experienced fellows showed. Marie Hayes, as Michael, the hero, was more effective in the skirts of her mummy disguise than in her linen jodhpurs. Miss Hayes has charm and a certain amount of ability as an actress, but she is inadequate in a masculine role. Betsey Bates was very near to perfection in the part of the second man. She danced well, sang well, and delivered what japes fell to her role with considerable éclat. Mildred Smith, Fatima, made her an excellent side partner, and their song, "Get On Your Toes," was the best musical event of the evening.

The other members of the cast, with the exception of Ali, the guide, were all distinguished by the inadequacy that marred Miss Hayes' characterization. All the convincing men seemed to have been reserved for the Legionnaires' song and drill, but considering the success of the latter, it is hard to quarrel with the casting. The costuming director, Miss Hopkinson, and Miss Morse, who trained the chorus, are certainly to be congratulated, for the striking uniforms and the mechanical precision of the drilling made the scene a climax of staging. Another high spot was the beautifully posed Egyptian dance done by Miss Lukens and Miss Bill. Here again the staging was good, and we are lost in admiration of Miss Bill, who designed the dance—a most impressive, though simple, series of poses and slow transitions. Though (Continued on Page Two)

German Oral Date

The German oral examination now scheduled for Saturday, May 7, will have to be changed on account of May Day. The Schedule Committee invites expression of opinion by the undergraduates whether the examination should be put on April 30, and the French examination moved to April 23, or whether the majority would prefer the German oral to come May 14, the Saturday before the beginning of the collegiate examinations.

Mrs. Manning would like to meet with all the students taking the German examination on Monday, February 22, at 1.30 in Room F, Taylor, in order to discuss the question.

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Ashes to Ashes

The Bryn Mawr imagination is always most evident in its mascots, but the Freshman Class in a soaring flight of fancy has added an unexpected attraction to the Zoo. The College can now claim a bird of doubtful ancestry and brilliant prospects as the class animal of 1935. The Phoenix has joined the ranks of the blue grasshopper, the homo sapiens and the bat, the amoeba and the other biological curiosities which have found a warm home in Freshman hearts. Possibly Bryn Mawr has taken the role of the Blessed Isles in the minds of 1935, or it may be the ashes from which aspiring Freshmen wish to arise. The significance of the Phoenix as a symbol seems to be dubious, but as a class pet it has poetry and imagination. We welcome the Phoenix and its backers.

By Word of Mouth

"Get back to nature and relax!"

The great cry of our age, in reaction to the stuffiness of Victorian convention, is "be natural," and it is a wise cry since a natural state is undoubtedly more healthy than an artificial one. Being natural means acting according to one's own taste. It does not necessarily imply being vulgar, for vulgarity is not nature's primitive state, it is an affectation whose existence depends solely on somebody's having bad enough taste to affect it. It has come to be expected that anyone having the least chance to learn, to form judgments, and to calculate values, will acquire, if he has not already inherited it, a certain comprehension of good taste. In one who has got as far as Bryn Mawr with the obvious purpose of learning, and of profiting thereby, we experience a disagreeable surprise if we find it lacking. When one recites in slang on the development of English drama, and swears over Plato and Aristotle, there is some sense of decency in us that is outraged. If the offenders cannot see what a desperate ignorance of good taste they are exhibiting, can they not see the childish irony of following the long task of perfecting our native language, from Chaucer to Lyly, and then being so little impressed by it as to open their mouths and murder it. A little thought before speaking has always been the better part of wisdom.

In the plainest of their plain words we ask them, out of consideration for those who take classes seriously, to outgrow slang and swearing. It is not funny, and it is not dashing; it is bad manners.

In Philadelphia

Garrick—New Theatre Guild production, "The Moon in the Yellow River," makes its American bow. Is a drama dealing with post-revolutionary troubles in Ireland—first produced by the Abbey Players in Dublin.

Broad—Lenore Ulric in "The Social Register"—a chorus girl and New York society get somewhat involved. Amusing, if the situation appeals to you.

Chestnut—"Zoom"—a comedy-drama about a young flier who comes suddenly and unexpectedly into the public optic—only fair.

Coming

Garrick—Feb. 22—"If Booth Had Missed"—a play about what might have happened if Mr. Booth had not been a good marksman.

Music—Academy of Music.

Thursday, Feb. 18, at 8.00 P. M.—The Philadelphia Grand Opera Co. presents "Lohegrin," with Mmes. Roselle, Van Gordon, Deis, Kendrick, Carhart, Davis; MM. Marion, Caupolican, Steschenko, Eddy, Healy, Mahler, Thibault, Cosby, Conductor, Reiner.

Philadelphia Orchestra—Friday, Feb. 19, at 2.30 P. M., and Saturday, Feb. 20, at 8.20 P. M., conductor, Bernardino Molinari. Program: Bach-Pick-Mangiagalli Two Preludes Deems Taylor,

"Through the Looking Glass"

Bethoven,

Symphony No. 6 (Pastoral)

Smetana,

Overture, "The Bartered Bride"

Movies

Mastbaum—Ted Lewis, complete with hat and cane, heads the vaudeville bill; on the screen, Miriam Hopkins and Philip Holmes in "Two Kinds of Women." A Western girl yearns for New York and ends up there—not very amazing.

Earle—Mary Astor and Ricardo Cortez in "Men of Chance"—a story

of charming women and gambling men—has the advantage of not pointing a moral, or illustrating a rational evil. Rather good entertainment.

Keith's—"Cock of the Air"—an amusing comedy film of the air. Chester Morris is the lad who loves far better than he fights, and the girl whose appeal keeps the entire army out of the trenches is Billie Dove.

Stanton—Dorothy Mackail in "Safe in Hell"—the less said the better.

Karlton—"Arrowsmith," with Ronald Coleman and Helen Hayes—one of the greatest pictures of the year. Don't miss it.

Stanton—"Men in Her Life"—Charles Bickford and Lois Moran. Story of a girl who found it was madness to love and therefore tried hating. She eventually reverts to love, with the aid of a retired racketeer. Not much.

Fox—Will Rogers in "Business and Pleasure"—Rogers as a razor blade tycoon traveling to Arabia to corner the razor blade business. Joel McCrea and Jetta Goudal are in the cast. Extremely amusing and provides a good evening.

Stanley—Clark Gable and Wallace Beery in "Hell Divers." Aviation in the Navy—filmed during actual maneuvers in Panama. Excellent flying, good comedy and plenty of drama—definitely worth seeing.

Local Movies

Ardmore—Wednesday and Thursday, "Strictly Dishonorable," with Paul Lukas and Sidney Fox; Friday, "False Madonna," with Kay Francis and Conway Tearle; Saturday, Bill Boyd in "Suicide Fleet," with Ginger Rogers, Robert Armstrong and James Gleason.

Seville—Wednesday and Thursday, "The Rainbow Trail;" Friday, "The Guilty Generation;" Saturday, Lew Ayres in "Heaven on Earth."

Wayne—Wednesday and Thursday, "Consolation Marriage;" Friday and Saturday, "Stepping Sisters."

The Pillar of Salt

Dedication

There is an hour that I would dedicate

To be the play-time of the rambling roach,

An hour which is by force inviolate
He so outnumbers me when I attack—

The hour romantic genius makes me choose

To prop up leaden eyelids with one hand

And with the other supplicate the Muse—

The darkest, coldest, grimmest hour of night.

As if in fruitful answer to my prayer
The armies of the wooden underworld

Without a sound, without a stir, are there

Mustered along the cushions of my couch.

The best-fed of these aboriginees
(Honor varies directly as their girth)

Sits on my biggest pillow in well-stuffed ease,

While lesser, thinner ones go out for food.

And then there grows a nightmare in my head,

Of scrambling feet and avid munch of crumbs,

Until my shattered nerves force me to bed

Wondering if roaches climb the legs of chairs.

Moaning at the Bar

Dog-fish is dead, he is dead as a door-nail,

The dwellers in Dalton could all tell you that.

We knew it, too, but we weren't in Dalton,

Weeping and wailing we mourned with the rest.

Poor little dog-fish! Let's give him (her) a funeral,

Gather his pieces and lay on a hier,

Straw him with roses and pour on the perfume,

Give him a winding-sheet, straw him with yew,

Carry him forth to the shore of the ocean,

Bear him along to the winy-dark deep,

Launch him a-barge and set him a-floating,

Kindle a flame on the corpse-laden deck,

And as it rises call all the fishes,

Let them lament him, his watery grave.

Said as she sobbed, the garrulous kuppy,

Melting in tears as she looked at his face,

"Isn't it lovely? May God lend him grace!"

Freshman Show Reveals Phoenix Class Animal

(Continued from Page One)

not as well executed as "Get On Your Toes," the love song, "At Last" was equally good musically. The chorus was well trained and unusually attractive; the mummy dance was unforgettable. The construction was done intelligently with simple sets. The lighting was highly sensational. One noticed especially the entrance of the Pharaoh and the Egyptian dance. A criticism of the show is incomplete without some mention of the captivating "Flea Museum," who went through her repertoire so professionally and with so little fuss.

All in all, the Class of 1935 impressed the audience as an able-group of showmen. Miss Macaulay, the director, has a fine eye for effective staging of the school of Ray Goetz, and has much to be proud of. A few

CALENDAR

Mon., Feb. 22—8.15, Rev. Kirsopp Lake, D. D., will speak in Goodhart Hall on "Paul's Successors."

Tues., Feb. 23—8.20, Mr. Samuel Arthur King will give a Shakespearean recital in Goodhart Hall.

Summer School Director Acknowledges Contribution

To the Bryn Mawr Contributors For the Summer School Scholarships:

It is indeed good news to hear of the substantial gift promised by the members of the College for the Bryn Mawr Summer School this year. To reach a total of \$1100 seems remarkable during this period, equalling anything the College has done in past years.

Applications for the Summer School are coming in every week from every part of the country. These workers are almost all of them unemployed and are therefore looking forward to the eight weeks at Bryn Mawr as a great opportunity this year. The school term will give them not only relief from economic pressure for eight weeks, together with regular meals and health supervision, but will also offer an opportunity to study such questions as Unemployment and Social Control—questions which are closely related to their daily lives as industrial workers.

We hope that many of the undergraduates will plan to visit the school this summer and become acquainted with these workers from industry. They would, I know, send their sincere thanks with ours to all those who have contributed so generously to the scholarship fund, which makes it possible for workers to attend the school.

Very sincerely yours,
HILDA W. SMITH,
Director.

News of the New York Theatres

Sir Harry Lauder, a famous specialist in farewell tours, is to make his fourth in America this fall.

"Adam Had Two Sons," which ran for one fitful and unhappy week in Philadelphia, lasted exactly three days in New York—the audience at these performances consisted largely of outraged critics and free customers. The production was not a success.

The new Ziegfeld musical, "Hot-Chai," will open in New York March 1. The piece is by Hellinger, Brown and Henderson, and is said to have an outstanding score. The cast includes Bert Lahr, Buddy Rogers (who has deserted the "silver screen" for the great white way), Marjorie White, Lynne Overman and Veloz and Yolanda.

Greta Garbo's next picture will be "Grand Hotel," in which she will play Grusinskaf. John Barrymore is to have the role of von Gaigern, Lionel Barrymore that of Kringelein, Joan Crawford that of Flammchen, Wallace Beery that of Prysing, and Lewis Stone that of the doctor. Edmund Goulding is to direct and Vicki Baum herself will supervise the adaptation.

more Freshman Shows of this water will break the hoary tradition of the NEWS critics, who have felt that on this occasion they could be vituperative. We are forced to despite tradition and our own bad disposition to congratulate them.

Director—Barbara Macaulay.

Business Manager—Barbara Lewis.

Music and Lyrics—Denton, Macaulay, Bates, Douglas, Swab.

CAST

Crowley, an American naturalist, Cary Page Betty, his daughter. Betty Lord Michael, his assistant Marie Hayes Percy, expedition camera man,

Betty Bates Ali, chief guide Lucy Dougals Captain of the Legionnaires,

Susan Morse Fatima Mildred Smith

Members of the Expedition—Cheney, Ripley, Howe.

Guldes—Cross, Hawks, Hupfel, Morrow, Morrison.

Egyptian Dancers—Bill, Lukens, Cook, Eaton, Nicoll, Perry, Tobin.

Soldiers—Blythe, Briggs, Bucher, Chamberlayne, Fairbanks, Holloway,

Horn, Kent, B. Little, P. Little, McCormick, McCurdy, McEldowney,

Meirs, Robinson, Simpson, van Keuren, ven Vechten.

DIRECTION

Dancing Coach—Betsy Bates.

Drill Coach—Susan Morse.

Construction—Catherine Bill.

Lighting—Diana Tate-Smith.

Costumes—Jane Hopkinson.

Properties—Peggy Little.

J. M.

Mrs. Barnes

(Continued from Page One)

from which the woman writes. The world has been made by men; the woman emerges from the kitchen or the parlor and makes her comment on his handiwork. Sarah Teasdale knew this when she named her book of woman's poems, "The Answering Voice."

A great book always seems so complete that it is hard to realize the work and correction that has been put into it. A novel is one of two types: of character, or of situation. When the novel has suggested itself in the form of a character or a plot, the author has to decide between speaking from the mind of one person, changing from one person to another, or with a God-like insight knowing the minds of all. Finally, the author must write from his experience, or from his conclusions drawn from others' experiences. Henry James defines experience as all impressions, demands that authors should write from experience only, and says, "try to be one of the people on whom nothing is lost." A book must show some conclusion about life, or throw light on some moral value. Moral values have become a matter of taste, and today it is daring to believe in the cardinal virtues. Perhaps, however, it is worth while to have this daring when one realizes, as Henry James says again, that the quality of a book is the quality of the mind of its writer.

Book Review

"Mary's Neck," by Booth Tarkington, (Doubleday, Doran).

"Mary's Neck" adds another set of portraits to Tarkington's immortals. Ananias Prins Sweetmus and Zebias Flick, natives of Mary's Neck, Maine; Eddie Bullfinch and Madame Parka, of the summer cottagers, seize at once their place in our hearts beside Monsieur Beaucair, Penrod, and Gentle Julia. The story is as episodic and as lacking in form and logic as a summer vacation in Maine must be. If it's plot has the three parts required of all plots, a beginning, a middle, and an end, they are simply April, September, and the months between. Each chapter is a short story in itself, with its own suspense and climax. The whole is a group of New England portraits as delightful as Tarkington has ever done.

The Massey family, from the neighboring Middle West, made their first encounter with the close-lipped New Englander of Mary's Neck, and the equally close self-sufficiency of the summer colony. They were resisted most efficiently by Zebias Flick, who was afraid even to cough lest he commit himself to something. Ananias Prins Sweetmus, who was named after the wrong Ananias, and whose other two names were most compromising to shout across the garden, tolerated them, even encouraged them. Anyone would do as long as he allowed Ananias to "spress his own 'pinion" why "animals and children and women" always took to him. The deepest inroads into society were made by gay Clarissa Massey, and her sister, Enid, who always had intellectual interests, whether it was the modern art colony, or Dr. Gilmerding, student of the ways of the Ogilluway tribe. Among their admirers is Mme. Famietta Parka, the Croatian Prima-donna, the outrage of the colony, with her purple and orange kimono, and her six white dogs. Enid's backgammon partner, Eddie Bullfinch, with whom she got along best when they were not on speaking terms; mechanic, breaker of antiques, subject to fits of despondency and frankness, he is the most sympathetic portrait in the book, a rich mixture of humor and pathos. The situations created with these characters are as living and as hilarious as Penrod's stage appearance in the janitor's overalls.

C. F. G.

Dr. Holland Reads Monograph

Dr. Leicester Bodine Holland, professor at the University of Pennsylvania, read a paper on "Mantic Mechanism at Delphi," to students of Archaeology and Latin on Monday afternoon. Dr. Holland previously read the monograph at the December meeting of the American Archaeological Society at Richmond, Virginia.

Dr. Panofsky Speaks on Medieval Classicism

(Continued from Page One)

tures," which were actually used for determining the future, and profession of every new born child. Northern realism began to group these tables into family scenes, which came to be a kind of genre picture, which exhibit imagination and humor, and have gotten away entirely from the classical in everything but subject matter. At this point a Protorenaissance begins as the artists realize that they cannot represent classical deities in the unclassical manner of the usual late medieval illustrations. They go back to Carolingian manuscripts for classical prototypes taken from antique monuments.

The same development takes place in non-astronomical and astrological illustrations where the paucity of the representative tradition necessitated the illustration of all the myths from the texts. The development of the

figure of Mercury is a good example of this literary tradition.

These developments, said Dr. Panofsky, show that "whenever Carolingian art interpreted a mythological subject in its genuine classical form, the types thus resumed either sink into oblivion or degenerate during the following centuries so as to become unrecognizable and completely assimilated to Romanesque and Gothic conceptions; they are supplanted by non-classical types either deriving from the East or freely invented on the basis of a more textual tradition, and as late as the second half of the fifteenth century the classical types are reinstated thanks to the imitation of actual antique monuments, a process which, in Germany, is precluded by

certain attempts at galvanizing the classicistic types."

The Middle Ages had had passive emotions but no active physical passions, and as a result their artists were able to portray religious passions but not the human emotions. Durer is the happy ending to this whole development in that he brings back to life the sensual, passionate description of the real pagan Ovid.

The Renaissance reunited what in the Middle Ages was classic form denuded of its original meaning, and classical meaning denuded of its original form, and brought back the two human qualities of beauty and the animal emotion, adding active physical passions to medieval passivity.

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"Thus," Dr. Panofsky concluded his masterly dissertation, "the reintegration of antique mythology during the Renaissance was not merely a humanistic occurrence, but the rediscovery of vital forces, long latent, and which were now to become active impulses in modern life."

CAROLINE T. BEIG.

The play about aviation by Hymer and Barry, which has been known as "Zoom" in Philadelphia, will open in New York as "Happy Landing."

Madge Kennedy will have the lead when "Bridal Wise" opens its doors next month. The play is a new comedy by Aubert Hackett and Frances Goodrich.

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Dr. Lake Discusses Paul's Contemporaries

(Continued from Page One)

aints to distinguish between the actual experience and the explanation of it. In the Epistle to the Romans Paul describes what he felt himself. He had been oppressed by a sense of separation and guilt and when he had become a Christian this had disappeared. He explained the fact by saying that he had had a mystical and spiritual union with the Lord Jesus. The experience is not unique; the explanation is different but cognate. Many people have the feeling that the more they look at life the more it seems to be just a mass of separate things. These people wish they could turn around and find some unity, some place where the things seem to meet. And with the worker, his work is almost always outside himself until he comes to some point where they merge and he and his work are one. There is a parallel mysticism of the artist, the lover and the saint. In all cases it is hard but necessary to distinguish between the actual experience and the personal emotion which is always connected with the explanation of the experience. Such mystical experiences do not leave you calm; if they do not give rise to emotion they are not real. It is the belief that you can reverse the process and have the emotion before the experience that has held back progress.

The question now is, continued Dr. Lake, how do you get this mystical experience? Not by saying "Go to—I will be a-mystic." This gets you only the fraudulent kind of mystic-

ism. The real experience comes to people when they are not looking for it. It is like walking beside a wall whose door will sometimes open to you. The door may not stay open, but you will never forget that it has been.

St. Paul's sense of separation and guilt disappeared with his conversion. It is generally the experience of the saint, not of the sinner, to be conscious of sin. And here we come to the difficulty in doing something the law forbids and being found out. The cure is better laws. The meaning of vice is doing something that is bad for you and we are all eternally vicious. Sin is seeing the good and choosing the evil. Nearly all of Paul's generation had a sense of inadequacy which produced a theology which the next generation interpreted differently.

There have always been people who felt that they are inspired and they have never been tolerated. Even though the existence of spirits is denied by the modern psychologist, the experience of the inspiration itself is not denied. The pathological criminal is accounted as a throwback whose individual life in repeating the history of the race has been arrested in its development. "You cannot experience bad inspiration biologically and good—theologically," Dr. Lake concluded. We have in us the seeds of the future as well as of the past and society cannot tolerate the future either. Reason is our only guide for telling whether a person is prophet or a fool and reason is not infallible. There is very little driving power to reason and very little steering power to inspiration; life is again the nice management of an unstable equilibrium. We must test the prophets past and present by this guide.

ism. The real experience comes to people when they are not looking for it. It is like walking beside a wall whose door will sometimes open to you. The door may not stay open, but you will never forget that it has been.

B. M. Basketball Teams Win Two Victories Over Ursinus

(Continued from Page One)

score—Bryn Mawr, 44; Ursinus, 33. The lineup:

Bryn Mawr 1st Ursinus 1st
Stricklerforward..... Collier
Francisforward..... Boyd
Wisnerjump center.... Longacre
Wheatleyside center.. Remington
Ulrichguard..... Moore
Pfahlerguard..... McCully
Substitutions—Ursinus: Grove for Pfahler.

Second-teams score—Bryn Mawr, 40; Ursinus, 20. The lineup:

Ursinus 1st Bryn Mawr 1st
Faithforward..... Grim
McCormickforward..... Keha
Ralstonjump center.... Farrell
Engleside center.... Swartz
Jacksonguard..... Anderkuk
Kentguard..... Paxton

Substitutions: Bryn Mawr—Miers for Faith, Faith for McCormick, Engle for McCormick, Kent for Ralston, Collins for Engle, Bishop for Kent. Ursinus—Kehs for Grim, Fluke for Kehs, Rothendurger for Swartz, Tiltz for Paxton.

Bernard Shaw's "Too True To Be Good" is now in rehearsal—Hope Williams and Beatrice Lillie are dividing the honors. La Lillie occupies her spare time appearing as a headliner at the Palace.

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Japanese Policy in Manchuria
"The Japanese policy in Manchuria has been largely copied after our policy in Latin America," said Mr. Robert Gray Taylor, in "Some Reflections on the Oriental Situation," delivered on Tuesday, February 9, in the Common Room. Mr. Taylor is a member of the Executive Committee and first chairman of the Joint Committee on Race Relations of the two Philadelphia Yearly Meetings of Friends.

Mr. Taylor pointed out further that the discrimination of the United States against Japanese immigration has been a main cause of disagreement between the United States and Japan. "The absurdity of our position is evident when it is realized that fewer Japanese would come in under the quota system than come in under the arrangement now in effect.

Mr. Taylor included in his recommendations for the situation the withdrawal of all troops from the Chinese territory by the nations of the world. He suggests that Japan, China

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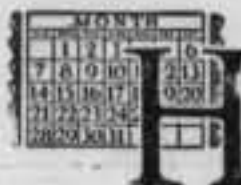
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